



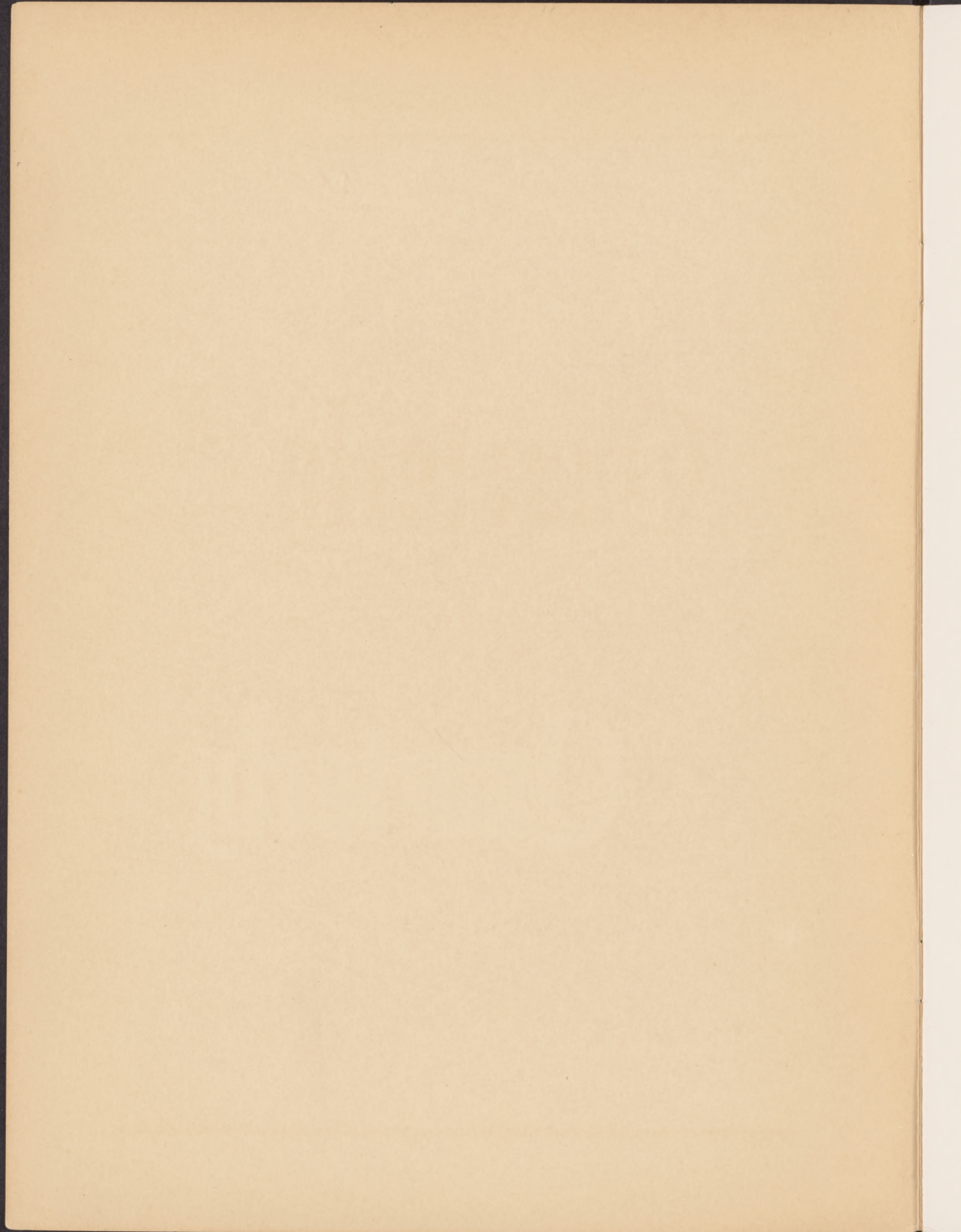
Quarterly

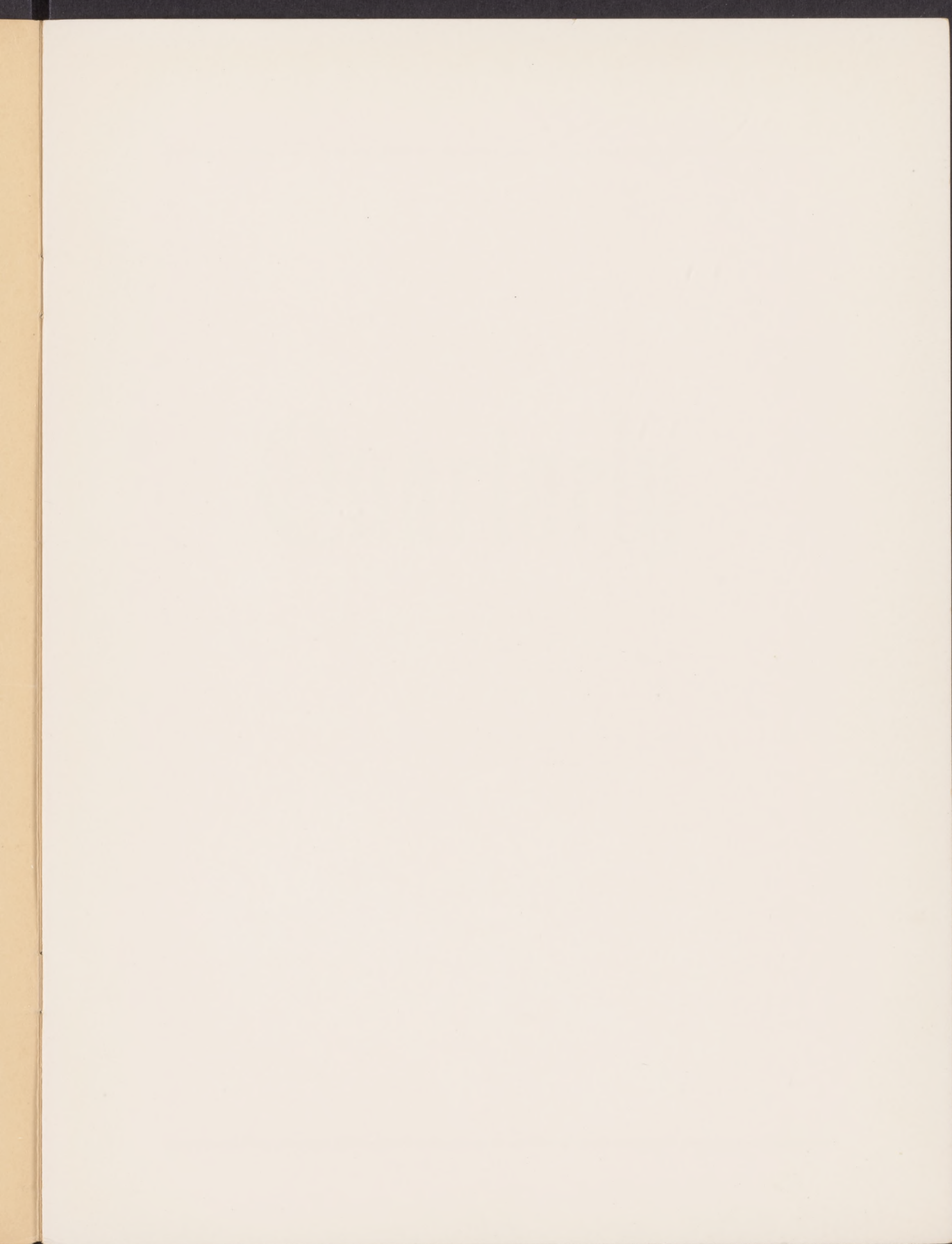


MUSEUM PATRONS' ASSOCIATION OF
THE LOS ANGELES COUNTY MUSEUM

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LOS ANGELES COUNTY MUSEUM

Quarterly

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Science, and Art.

LOUISE BALLARD
EDITOR

JANUARY 1941
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THE PATRONS' ASSOCIATION

In 1940 the Museum Patrons' Association was established by the Board of Directors of the Museum Associates as an auxiliary body to the Los Angeles County Museum. Since the coming of its new director, Roland McKinney, the Museum has been swept with a fresh tide of enterprise and vitality; and in harmony with this feeling, the people of Los Angeles County have been asked to lend their personal support to the Museum in its new undertakings.

The intention of Mr. McKinney, the Board of Governors, and the Patrons' Association is to make the Museum the hub of the cultural activities of the County it serves. To this end a full and varied program has been formulated.

A heartening number of people have given tangible evidence of their support of this program by their attendance at the Museum exhibitions and other functions, and by their payment of annual membership dues in the Patrons' Association. It is their contributions which have made possible the publication of this Quarterly which will be sent free of charge to each Patron. Included in each issue, for members only, will be a print of a work by an important Los Angeles artist. Other dividends for Members will include invitations to all previews of exhibitions in every department of the Museum, special lectures, teas, and receptions.

The Membership Committee, headed by Mrs. Franklin Booth and Mrs. Fred H. Bixby, will be most happy to welcome new members into this growing Association.

THE MUSEUM

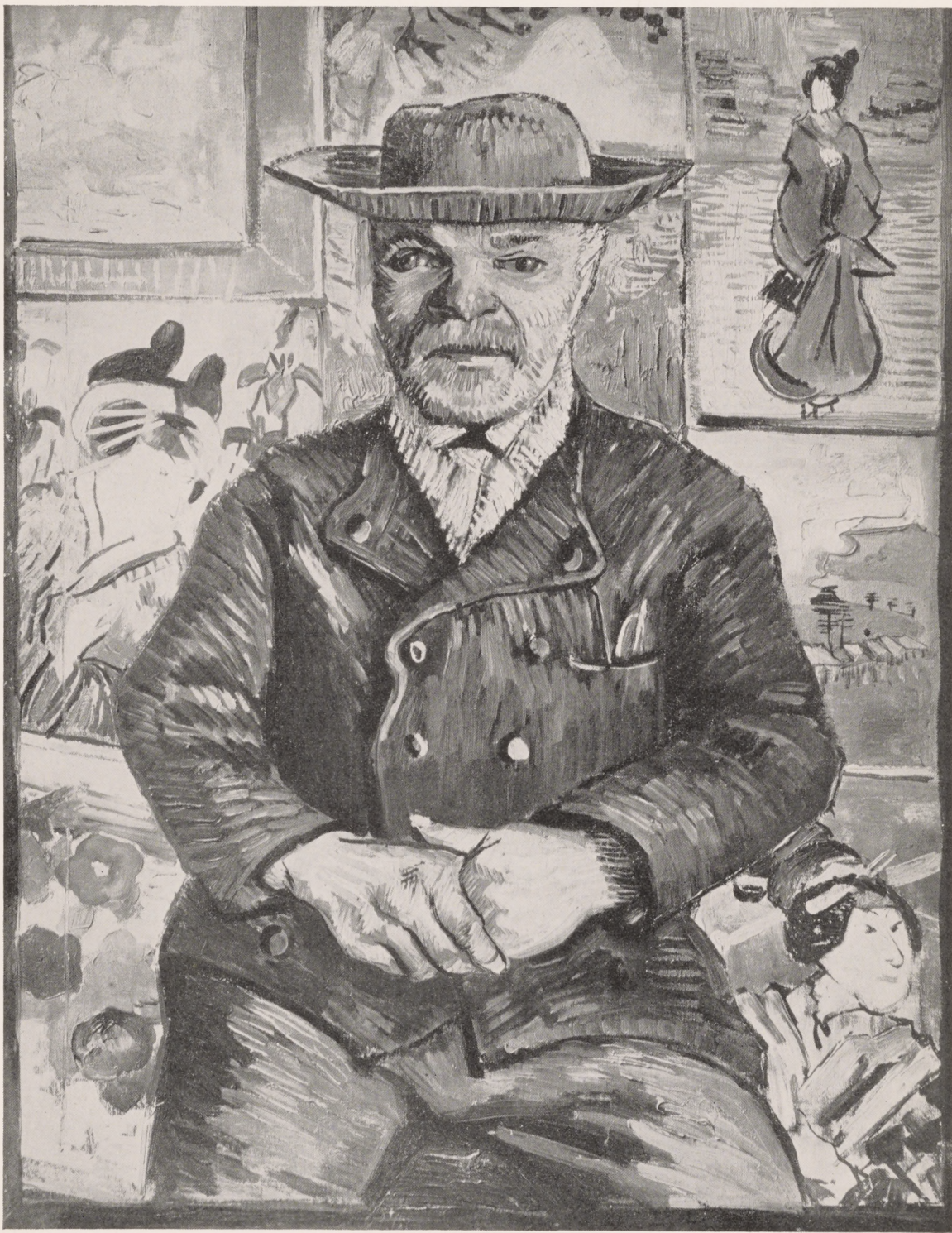
The inauguration of the Museum Quarterly by the Museum Patrons' Association is an event of particular moment to all interested in the development of the Museum. Many museums are known by their publications as much as for any of their other activities, and the Los Angeles County Museum has long needed such a publication as the Quarterly.

Such remarkable strides have been taken at the Museum this past year that we of the staff welcome the opportunity to tell of these accomplishments through the medium of the Quarterly.

The articles which appear in this, the first issue, and in the subsequent issues, have been designed to illustrate the various phases of the Museum's work and are contributed by members of the Museum staff.

It is our hope that the members of the Museum Patrons' Association will find the staff's contributions to the Quarterly of more than passing interest; and that the Quarterly will take its place among the significant museum publications, a publication that will keep the Patrons advised as to the progress of the Museum program, that will serve to bring the Museum to the notice of interested persons throughout the nation through other museum libraries, and that will be of interest to those visitors to the Museum who purchase copies. It is also our hope that the value of the Quarterly will increase with each issue, and that the enthusiasm of the Patrons' Association will remain unabated.

Director-in-Charge
ROLAND MCKINNEY



— PERE TANQUY — VAN GOGH

FROM CEZANNE TO PICASSO



THE SPAN OF ART HISTORY from Cezanne to Picasso includes some of the great names in art: Cezanne, Van Gogh, Gauguin, Toulouse-Lautrec, Utrillo, Matisse, and Picasso. They can not be herded into any one school or identified by any one manner of painting. In fact, the one distinguishing characteristic common to all is the utter individuality of each. They are intense individualists, men obsessed with burning, driving desires to be expressed in paint.

Last year's principal art exhibition traced the Development of Impressionism: the rebellion against the rigid balance, the cold color of Classicists, against the exotic opulence of the Romantics; the return to realism and every-day life; the evolution of a manner of painting that attempted to reproduce the shimmer of light effects, to catch the momentary action, the fluid pose; the solidification of this manner into a "school" of painting that was as galling to the exuberant talents of the Post-Impressionists as Classicism and Romanticism had been to the Impressionists.

This year's major exhibition features the group of painters whose work constituted the incoming wave of influence as the wave of Impressionism receded.

The Post-Impressionists painted as they did, not so much from intellectual convictions as from inner compulsions. The change from Impressionism to Post-Impressionism was not a change in manifestoes but a change from the scientific ticking off of observed details to the passionate molding of form to feeling. The Impressionists had reflected the interest of their time in the development of the physical sciences and the artists of the next period expressed the trend toward the development of psychology and psychoanalysis. Where the Impressionists had produced paintings that were marvels of color and atmospheric effects, they had often lost form in the shimmer of light, and their painting was rather impersonal. While the Post-Impressionists produced painting magnificent in color, but color most "unscientific," in fact, color often

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violently unnatural. They attempted to build solid shapes out of this brilliant color, and their paintings were usually intensely charged with the personality of the painter.

And these personalities are fascinating! The life stories of most of these men are of the sort that make the most interesting reading and the most unhappy living.

Cezanne, the Atlas who was to hold up the world of modern art, who was to become the master of masters to succeeding generations of artists, lived out his sixty-seven years misunderstood and neglected by the art world of his day, save for a few fellow-artists and friends. He exhibited in the first show of the Impressionists in 1874 and again in 1877, but his work aroused such a storm of ridicule and horror, even in the company of the works of the radicals of the time, that he did not exhibit with them again and went on his solitary way, grappling with his problem of "realizing," of painting not what he saw but what he called his "sensations in the presence of nature," of creating the illusion of the third dimension not with modeling in dark and light but by modeling with planes of color exact in tone and hue.

He was spared some of the misery of his fellow Post-Impressionists by the fact that his banker father, though he never understood his ugly duckling son who was not interested in making money, gave him sufficient income for life. Although there were some anxious and rather ridiculous episodes while Cezanne was trying to conceal the existence of Hortense Fiquet, whom he later married, and of his son. Most of Cezanne's difficulties were the result of his shy, irascible, and suspicious nature; that and the fact that he was a genius, a man ahead of his time, a pioneer on a new frontier of art.

Vicomte Henri de Toulouse-Lautrec-Monfa was another son who was a great disappointment to his father. The Count de Toulouse-Lautrec was an extremely eccentric man and an ardent sportsman. He lost interest in his son when Henri at the age of fourteen broke first one leg and then the other. The bones did not heal properly and Henri was left a stunted cripple. At maturity he was only four feet, six and one-half inches tall, the torso of a man with the legs of a child. This deformity, coupled with his excessive ugliness, drove him from the aristocratic life to which he was born, to the dregs of society where his physical misfortunes excited less comment. It was the scenes from the theatres, the cafe-concerts, the circuses, the *maisons closes*, that Lautrec made famous in his paintings, drawings, and lithographs. He caught the hectic glitter of the painted faces in the gas-lit rooms. He had an uncanny eye for



PICASSO — WOMAN WITH CROW

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character and a phenomenal memory. For a while he was confined to a *maison de sante* for alcoholism, and while there he drew a remarkable series of circus pictures, entirely without models. He died at thirty-seven, having lived and worked furiously. His art is refined, subtle, even elegant, no matter what the subject matter, and his color is highly individualized. He is a superb draughtsman, rivaling his idol, Degas, as a designer, and influenced as was Degas by the Japanese print artists.

The life of Vincent Van Gogh is even more frenzied and driven by inner unrest. His story has been told so often that it scarcely should need sketching in once more. He was a sensitive, religious young man, who, a true artist himself, was a failure as an art dealer's assistant; a man whose love of mankind was so great that he went among the coal miners and literally gave them the clothes off his back and yet was a failure as a lay preacher; a man who loved three women, and yet one refused him, one deserted him, and one committed suicide; a man who planned a great brotherly community of artists, and yet in a moment of mental unbalance tried to kill Gauguin, the first artist to share his house at Arles; a man whose search for peace and understanding ended in insanity and suicide. But the painting of Van Gogh is not the work of a mere madman. It is the work of a great original talent. His painting has a passionate intensity, his color a flaming vibrance, his brush-work a live quality. Moreover, all of this is ordered and organized into a composition, a composition indicating planning and intellectual concentration, all welded together in the white heat of emotion.

The life of Gauguin is as spectacular as that of Van Gogh. He began as an amateur painter but soon abandoned a lucrative job as a broker's assistant to become a full-time painter. There began a period of bitter poverty. Unable to support himself or his family and recollecting the warmth of his childhood days in Peru, Gauguin left his family and sailed for the island of Martinique. Within the year he returned to Paris, at the end of his resources, disillusioned, and exhausted by dysentery and malaria. Yet for the rest of his life he alternated between civilization and primitive life, going from Paris to Arles, to Brittany, to Tahiti, to Paris, to Tahiti, to the Marquesas where he died after miserable illness and desperate poverty. Out of this turbulence came wonderful pictures and the germ of the movement toward primitivism in modern art.

FROM CEZANNE TO PICASSO

The biographies of Utrillo, Seurat, Rousseau, and others in the exhibition are quite as enthralling, down to the present unknown adventures of Picasso in war-racked Europe. The danger in dealing with such a group of compelling personalities is two-fold.

The first danger is that certain outstanding traits or events may receive undue attention so that the character is thrown off its true balance and distorted in the same manner that the artists distort their paintings by pulling something out of its natural proportion in order to emphasize it. Their more flamboyant traits make it easy to overlook the confidence that Cezanne had in his own power as an artist, the charm of Toulouse-Lautrec, the sane and intellectual penetration of Van Gogh, the gentle side of Gauguin's character.

The second danger is that the life and personality of the artist may affect too much the critical estimate of the artist's work. The excesses of Toulouse-Lautrec have no more to do with the distinguished quality of his painting than the unconventional escapades of Lord Byron have to do with the pure beauty of his serious poetry. In the case of most of the Post-Impressionists the distinction between the artist as a man and the man as an artist is the more difficult to make because the Post-Impressionistic paintings show us the world as interpreted by these individuals. So that more than in any other periods of art history the world exists in the minds and senses of the artists instead of in a material and unchanging existence of its own. The change is from the attitude of the extrovert to that of the introvert, from the realist to the idealist.

Here in the exhibition *From Cezanne to Picasso*, which the Museum is showing from January 15 to March 2nd, are the results of this change, the works of these artists, for your judgment and enjoyment.

LOUISE BALLARD,
Curator, Division of Art

A GLACIAL BOTANIC GARDEN



THE MENTION OF HANCOCK PARK brings immediately to our mind a procession of gargantuan animals of a prehistoric age, in which great elephants and mammoths, giant ground sloths, lions, saber-tooth tigers and camels have the center of the stage. We are wont to forget that the back drops and the foregrounds in this picture were made of living things of just as much significance as the heroic actors. The trees, shrubs and flowering plants of the Pleistocene era were an important factor in determining the character and nature of the mammals and birds, and like them, they left a record of their presence in the tar pools and glacial depositions which sheds important light on the conditions prevailing in southern California during the Ice Age.

There is one very marked difference between the mammals and the plants of the Pleistocene. The former were highly specialized forms for the most part, and as such they were unable to adapt themselves to climatic modifications, hence most of them became extinct. The plants, on the other hand, being of a more primitive organization, were able to make the necessary adaptations, and with only two or three exceptions are living today. True, very few of them remained in the lowlands of southern California, for the increasing aridity was unfriendly to their natures. Today we find them, for the most part, in the fog-bathed coastal areas, from the Monterey peninsula north, or on the higher elevations of the Sierras, or in a few cases, tucked in the canyons of our northern Channel Islands, where they may still drink of the cooling rains that are reminiscent of their glacial heritage.

There has been a growing conviction of late years in the minds of those who are responsible for the policies and plans affecting Hancock Park, that it should be developed consistently throughout as a visualization of the Glacial Period in California; that it should not alone demonstrate the great animals of that time in life-like full-sized restoration, but should be returned so far as possible to the primitive type of terrain, clothed in the actual greenery of that prehistoric time.

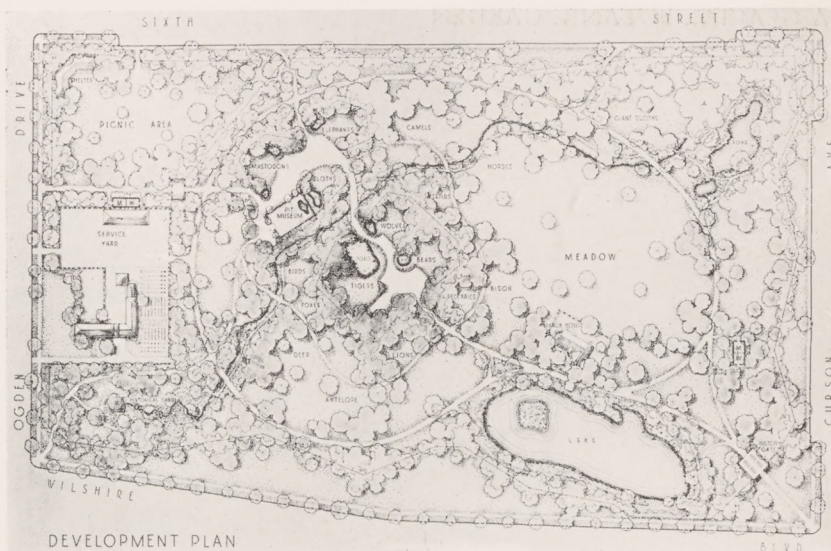
The present plan for development of Hancock Park embodies this idea, and as this plan has received the official approval of the Museum Board of Governors, the County Regional Planning Commission and the Board of Super-

visors, it would seem to be a reasonable hope that Los Angeles will soon have the first prehistoric botanic garden to be established in America.

The area of Hancock Park lends itself particularly well to a development of this character. It is a tract of some twenty-five acres, quadrangular in shape, with a small stream rising in the northeast corner, and winding to its exit near the southwest angle. The water table through the center of the tract and along the small stream, is close to the surface, and the ground rises gently away from the stream to higher points along the north, east and south margins. Thus there are conditions already established that favor the growth of aquatic plants, stream and pond-margin types, meadow flowers and shrubs, and higher wooded areas.

We have available in California some sixty species of trees, shrubs or flowering plants that were present in Pleistocene times, as recorded in the fossils of Rancho La Brea, Carpinteria, Tomales, San Bruno or Santa Cruz Island. Not all of these may have grown in the region of the La Brea pits, but they were all contemporaneous with the sabre tooth tiger and the ground sloth, and they constitute an entirely logical Pleistocene assemblage.

In the Hancock Park of tomorrow there will be no foreign immigrants, no exotics, but only Californians of ancient lineage. On the higher points, bordering on Wilshire Boulevard, Sixth Street and Curzon, will be groves of redwood (*Sequoia*



DEVELOPMENT PLAN HANCOCK PARK, LOS ANGELES, CALIFORNIA

A GLACIAL BOTANIC GARDEN

sempervirens) and Douglas fir (*Pseudotsuga taxifolia*). Close to them, and helping to form the forest border that shuts away the world of speed and turmoil will be groves of tideland spruce (*Picea sitchensis*), Monterey pine (*Pinus radiata*), Digger pine (*Pinus sabiniana*) and Bishop pine (*Pinus muricata*). These may be interspersed or partly mixed with Madrono (*Arbutus menziesii*) and California laurel (*Umbellularia californica*) or the background of taller trees may occasionally be relieved by groups of Monterey cypress (*Cupressus macrocarpa*).

Skirting these forested areas will be numerous groves of California nutmeg (*Torreya californica*), California hazel (*Corylus rostrata* var. *californica*), wax myrtle (*Myrica californica*) and California juniper (*Juniperus californica*). Bays and recesses will be developed in these for the placement of the sculptured groups of mammals, or such of them as are adapted to a sylvan environment.

Wherever masses of bushy growth are required we have a choice of a wide variety of plants, such as Gowen cypress (*Cupressus goveniana*), blue blossom or California lilac (*Ceanothus thyrsiflorus*), buck brush (*Ceanothus rigidus*), silk tassel (*Garrya elliptica*) and western service berry (*Amelanchier alnifolia*). As back-drops for the pits, such bushes as the Sierra plum (*Prunus subcordata*), bitter cherry (*Prunus emarginata*), hairy manzanita (*Arctostaphylos columbiana*) and great berried manzanita (*A. glauca*) are particularly well adapted, together with the California huckleberry (*Vaccinium ovatum*), and the use of low growing shrubs, such as snow berry (*Symphoricarpos albus*), coyote brush or chapparal broom (*Baccharis pilularis*), yerba santa (*Eriodictyon californicum*), lizard tail (*Eriophyllum artemisiaefolium*), chamise (*Adenostoma fasciculatum*) and thimble berry (*Rubus parviflorus*). These might have to be reinforced, particularly over the boulder walls of the pits, by thorny bushes such as the California blackberry (*Rubus vitifolius*) and the salmon berry (*Rubus parviflorus*), in order to restrain the over-curious from getting into the oil.

Along the course of the stream there will be occasional groves of red alder (*Alnus rubra*), and a heavier growth of blue elderberry (*Sambucus glauca*) and creek dogwood (*Cornus californica*) interspersed with open areas of water chickweed (*Montia fontana*), and *Montia howellii* and *M. siberica*, oenanthe (*Oenanthe sarmentosa*) and occasional clusters of golden dock (*Rumex persicarioides*), western dock (*R. occidentals*) and willow dock (*R. salicifolius*).

The stream will be increased slightly over its present flow in order to support the hydrophytes and more nearly simulate the glacial water supply and drainage.

A GLACIAL BOTANIC GARDEN

In the central dry meadows it is planned to have occasional open groves of coast live oak (*Quercus agrifolia*) and big leaf maple (*Acer macrophyllum*). The meadow carpet will be composed of camassia (*Camassia leichtlinii*), red maids (*Calandrinia caulescens*) the rouge flowers of which are aptly called "kisses" in Solano County; chorizanthé (*Chorizanthe pungens*), with occasional clumps of durango root (*Datisca glomerata*), yerba del viboso or rattlesnake weed (*Daucus pusillus*) and *Cymopterus littoralis*. Along the edges of these meadows will be grouped the restorations of the western bison and such other La Brea ruminants as frequented open savannas.

For ground cover, the wood strawberry (*Fragaria californica*) and miner's lettuce (*Montia perfoliata*) will serve in more open areas, and the bracken (*Pteris aquilina*) will be used in the thickly wooded sections.

There is one small group of Pleistocene plants that will be excluded from Hancock Park. Poison oak heads the list of these undesirables, followed by the tar weed (*Hemizonia virgata*) and the clotbur or cockle bur (*Zanthium calvum*). We can only regret that these bad actors did not pass from the scene along with the short-faced bear and the saber-tooth cat.

Many of the plants and shrubs of this Pleistocene assemblage will be recognized as old friends by those who love the splashes of blue and delicate pink and feathery white that cover our mountain slopes in the late spring. Most of them are fruit and seed bearers of types that will guarantee an abundant harvest for the birds and other wild life in the park. Botanists and conservationists alike will thrill to the prospect of an area in the heart of the city being returned to a native and unique type of beauty. This should be a challenge and an inspiration to our Garden Clubs, for it opens to them an opportunity to cooperate with the Museum in bringing our hopes and plans for Hancock Park to full fruition.

DR. JOHN A. COMSTOCK
Director, Division of Science

SHELL & BONE CARVINGS OF THE HOHOKAM



CCASIONALLY in the course of archeological research specimens, created by ancient artists, are encountered, which are so unusual that they deserve more than passing comment. The opening of the tomb of King Tutankhamen in Egypt; the discovery of the magnificent jewels, carved jaguar bones, silver bowls, and other equally precious objects from Tomb Number 7 at Monte Alban near the city of Oaxaca, Mexico; the marvelous horde of carved shell, copper celts, etc., from the Spiro Mound in Oklahoma; and the excavation of the now well known shell gorgets from the Etowah Mound in Georgia; are all such highlights in the history of archeological research.

In the spring of 1930 the Van Bergen-Los Angeles Museum Expedition to the Gila Valley, Arizona, undertook the excavation of an ancient Hohokam village site, two miles east of the Casa Grande National Monument on the South bank of the Gila River. The members of the field party, while hoping to be rewarded with enough cultural material to enable them to peer "as through a glass darkly" at the once flourishing culture of the Hohokam people, were not expecting to uncover anything very spectacular. The recovery of a number of specimens of carved, burned shell and bone implements and ornaments was, therefore, more than a surprise. Furthermore, these items revealed an artistic side of the Hohokam not revealed in the pottery vessels, remnants of house floors, three-quarter grooved axes, delicately fashioned arrowheads, stone paint palettes, and burial urns, found previously.

The finest specimens of prehistoric workmanship are usually found in the graves of the aboriginal owners, placed there by devoted relatives and friends. The Hohokam in the early periods of their existence practiced cremation. They buried the calcined and shattered bones of their dead in shallow pits in the caliche deposits that underlie the floor of the Gila Valley, or in pottery urns. Accompanying these remains were offerings of stone, pottery, bone, and shell. The expedition had previously excavated

a number of urns with a few artifacts but, until active work was begun on what is now known as the Grewe Site, no cremation burial pits had been found. Consequently the discovery of the new type of burial, aside from being decidedly interesting to the archeologists, likewise brought to light rare specimens hitherto unknown.



PLATE I—SHELL RING, GILA VALLEY, ARIZONA

These few examples of served shell and bone which were recovered from the shallow burial pits in one of the two major cemeteries on Grewe Site are important primarily, because, so far as we know, they are the only ones ever found intact; and secondarily, because their exquisite workmanship indicates the high levels of artistic endeavor reached by these primary agriculturists of southern Arizona.

Although there seems to have been an actual dearth of bone implements in the Hohokam sites as compared to other areas in the southwest, (perhaps due to the fact that the Hohokam burned the bodies of their deceased), shell ornaments of the simpler types are quite common in the valley of the Gila. Earrings, finger rings, bracelets, beads, and pendants are among the most common specimens fashioned from shell; the shells being brought from the Gulf of Lower California.

The finest specimens found by the Van Bergen-Los Angeles Museum Expedition are two delicately carved finger rings. Each of these rings is carved from a single small shell (*Glycymeris maculatus* Brod.) By a simple combination of small, drilled dots and straight, incised lines, made with sharp stones, the primitive artist produced rings worthy of emulation by any of our modern craftsmen. The body of each ring consists of two conventionalized rattlesnakes intertwined, while the bezels represent

SHELL AND BONE CARVINGS OF THE HOHOKAM

two birds seated, back to back. These birds hold the heads of the snakes in their beaks while the talons grasp the rattles.

Although the motifs are the same, one ring is by far the more delicately conceived and executed. Here the artisan has retained an impression of reptilian smoothness by means of curved lines; and, although the surface designs forming the intertwined coils of the serpents are done in almost right-angled lines, nevertheless an impression of the true muscular structure of the snakes is created by the rounding of the edges.

A sturdier treatment of this same design is shown in Pl. I. Here the actual engraving is less subtle, the lines more angular and the whole ensemble is more direct in its appeal.

Both rings are quite small. The smaller has an interior diameter of 10/16ths of an inch, while the carved portions of the ring itself are 3/16ths of an inch in width. The heavier ring is 1/4 of an inch in width and has the same diameter as the thinner specimen. The process of manufacture seems to have been a combination of abrasion, drilling, and incising, all with stone tools of different kinds.

Aside from the rings, the Hohokam utilized the larger glycymeris shells in the manufacture of bracelets. The same bird and snake motifs were used most commonly, but occasionally the creative genius of these simple farmer-artists essayed conventionalized representations of men and other zoomorphic figures.

The restraint with which the human figure has been carved on the fragment of a bracelet is indicative of the mastery of the rude tools with which the work was done and the ability of the artist to carry out his design. There is a cameo quality to this bit of craftsmanship, which, so far as I am aware, is not displayed in any other artifacts of the Southwest. Only in Mexico and in certain of the shell gorgets from the Mississippi valley and in Oklahoma does one encounter such workmanship.

The present color of these shell ornaments is a bluish-grey which is the result of partial calcining in the cremation flames whither these objects were cast as offerings to the dead. Originally, they must have been white, then mellowed to a rich ivory tone, similar in appearance to old bone.

As for bone, neatly-fashioned, delicately-carved finials for bone implements were likewise found in the cremation pits of the Hohokam.

These items were manufactured from the leg bone of mountain sheep or deer. The design motifs for the bone implements consist of the twined snakes and birds and also twined snakes and mountain sheep.

Apparently the mountain sheep was a sacred animal to the Hohokam. Huge piles of partially burned horn cores of these creatures were found near the houses. Seventeenth century accounts relate that the descendants of the Hohokam living within the same area likewise held the sheep in awe and that there was a tabu on bringing the horns of the animals into the villages.

The bone carvings are done with the same delicacy as the shell ornaments. Bone, fresh bone, was perhaps easier to carve with a bit of sharpened stone. The same technique used in shaping the shell was used in ornamenting the bone. In places, mainly because of the peculiar texture of the bone, the workmanship appears cruder but on the whole these calcined bone implements are equal to the shell artifacts. There were hundreds of uncarved bones and relatively few of the engraved specimens. The finest of these is shown on Pl. II. The total length of the specimen is $2\frac{1}{4}$ inches.

These bones have been calcined to such an extent that they are very hard and brittle but paradoxically enough had these not been destroyed by fire they would not have been so well preserved. Normally the bone would have decayed long since. As it is, these specimens now constitute an important part of the collections of Hohokam archeology and are of great interest to both laymen and students.

ARTHUR WOODWARD,
Director of History and Anthropology



PLATE II.
CARVED BONE, GILA VALLEY,
ARIZONA

THE NEW DIVISION OF EDUCATION



URING THE PAST SUMMER four sections of the Museum were incorporated into a new Division, the Division of Education. Each of these sections, the Junior Museum, the Picture Loan Library, the Extension Service, and the School of Lecture Service, has been concerned for years with different phases of the same type of Museum activity; namely, helping school children and teachers either in the Museum or in the schools. It has been obvious for some time that these separate service groups of the Museum should be in one central location and under one Head to direct their activities and to establish policies common to all sections.

Finding room, as much room as was needed for a move of this kind, was not easy in a museum which has been crowded for years. Space was finally cleared after a miracle of packing and storage had been performed on the La Brea Collection in the old north wing basement.

These four sections have now been permanently located on the ground floor of the old museum building. Here there is a separate entrance within easy distance from parking space and a rear entrance for truck deliveries. All of the educational facilities and offices will be available to the public in this one location.

The Junior Museum (now grown up) will remain in the south wing. It will be the "show window" for the entire Division. Here will be exhibited an "open catalogue" of materials and prepared exhibits available to teachers and other accredited borrowers. This should be a great improvement for teachers who have had to select loan items for school use without seeing them. Here, too, will be held Teachers' Institutes and special meetings of school people interested in the educational services of the Museum. Exhibitions of school art and handicrafts will be held annually. One exhibition a year will be prepared to illustrate some phase of the school curricula in social studies, science, or in art. These will be kept on view for the entire school year for classes to

THE NEW DIVISION OF EDUCATION

visit. They will be primarily experimental in organization and installation and will act as a proving ground for methods in conducting classes in the Museum's main galleries.

The former Extension Division, under the new organization, will change its name to the Museum Lending Service. Plans for extensive changes are being made by Miss Virginia Stoneman, curator of this section. Since the service has been interrupted until February, all materials which have been in use for years are being renovated, painted and replaced with new. In this process of modernizing the lending service several new types of exhibits are being developed. Inasmuch as mounted birds and mammals have always been in great demand and since the Museum is especially equipped to provide this kind of material in abundance, plans to extend the exhibits in this field have been completed. Supplementing the single birds and mammals will be small portable cases illustrating the life history of a single specimen. In the case of a bird, for example, the egg, the nest and nesting materials, food and food habits, flight and protective habits, and its enemies, will be illustrated. In this way school children will receive the complete story of the bird or mammal in place of the usual few poorly correlated facts.

During this past school semester this section has received many requests for visual aids in the fields of Fine and Applied Arts. While it will probably be impossible to circulate original pieces, many portable exhibits are being considered, especially those which will illustrate processes, methods, and materials.

In its new and enlarged quarters the Picture Loan Library will continue its present policy of collecting and mounting pictures for the use of the schools and general public. However, Miss Angela Newton, in charge of this work, plans several new types of loan exhibits which will increase the educational service of this section. The first of these is based on the thought that great paintings often go unappreciated due to a lack of understanding on the observer's part concerning the historic period in which the picture was produced. To facilitate the teacher's task a new series of pictures called the "Painter's Series" is being prepared in portfolio form. Each portfolio of pictures in this series will consist of one large color reproduction of a well-known picture and twenty to thirty supplementary pictures in both color and black and white which will illustrate the social, political, economic, and cultural background of the period in which the painter worked. All of the pictures will be accompanied with ample notes for their full interpretation.

THE NEW DIVISION OF EDUCATION

There is no part of the community that makes more constant or more intelligent use of the Museum than the teachers and school children of the county. They come with a purpose, stay until they have accomplished that purpose, and then leave before they become too tired; and they come often! The School Journey to the Museum is not a recent idea, but in the past it has always been treated more as a picnic and an outing than as a serious part of school life. However, as the school system in Los Angeles County has become more progressive and begun to explore the community, one of its first discoveries has been the Museum. Here the schools have found a storehouse of "three-dimensional textbooks" ready to illustrate and supplement their lessons in social studies, in sciences, and in art.

This year the Los Angeles City School Board, for the first time, is paying all transportation costs, making it possible for many poorer children to visit the Museum who could not afford it on their own.

All levels from second grade through college, and all schools, both city and county, private and public alike, visit the Museum for instruction. They come from near and far. Over forty thousand pupils in classes have been given instruction in the galleries of the Museum this past school year, requiring the part-time services of eighteen members of the staff. Lecture subjects cover almost every exhibit in the Museum. After considerable experience it has been found advisable to divide school groups into two classifications: those desiring a talk on a specific subject, and those wishing to see the entire Museum in one visit. The latter type of instruction is in the form of a guide tour. Its purpose is to illustrate the "Museum in the Community," its responsibility to the community, the Museum's collections and exhibitions, their sources and care. Student assistants on the Museum's staff conduct these classes. The majority of classes visit the Museum to see a specific exhibition as an illustration of their classroom study. These are turned over to members of the curatorial staff who lecture or give informal talks in the gallery or hall that has been requested.

The launching of this new Division marks a significant step in the growth of the Museum, as no modern municipal museum can discharge its obligation to the supporting community without a vigorous program of activities which are of necessity of an educational nature. The future of any museum depends on its ability to anticipate the cultural needs of its community and provide satisfactory solutions for those needs. The Division of Education sincerely hopes that it will be able to carry its share of this responsibility.

RUSSELL J. SMITH,
Director, Division of Education

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SCHEDULE OF EXHIBITIONS

Art Division

January

Camera Pictorialists 24th Annual Salon
From Cezanne to Picasso

January 1 - 31st
January 15 - March 2nd

February

From Cezanne to Picasso,
Boris Deutch, One-Man-Show

Cont. until March 2nd
February 1 - 28th

March

Second Annual Exhibition, Artists of Los Angeles and Vicinity
Charles Lawler, One-Man-Show

March 15 - May 5th
March 1 - 29th

History Division

January - March

Our Pacific Possessions

Science Division

January - February

Earth, Rocks, and Minerals

until February 23rd

March

Evolution of the Horse

opens March 1st

RECENT ACQUISITIONS

Art Division

Fletcher Martin painting, "Air Raid"

Anthony Anderson Memorial Fund

Standish Backus, Jr. watercolor, "Uninhabited"

California Watercolor Society Permanent Loan

Childe Massem, 12 etchings and 12 lithographs

Gift of Kleeman Galleries

13 Prints by Contemporary artists

Gift of Merle Armitage

11 Japanese prints

2 etchings

1 engraving

2 Indian miniatures

Gift of Miss B. Mabury

26 photographs by Edward Weston

Gift of Dr. and Mrs. Leslie Maitland

Edmund C. Tarbell drawing, Head of Girl

Gift of Miss Charlotte H. West

History Division

Mrs. Luena Bailey

—Hawaiian ethnology, 20 items.

Mrs. James E. Ferris

—Ethnological material, arms and costume from Southern Rhodesia, 46 items.

Mrs. Ella Lowe Gaylord

—Polynesian ethnology, 32 items.

Mr. Robert Gump

—Archaeology from Nicaragua (Mayan), 34 items.

Mrs. Werner Janssen

—Philippine arms and armor, 46 items.

Mr. Howard Kellar

—Archaeology and ethnology of Mexico, 278 items.

Miss Bella Mabury

—Costume pieces and laces, 18 items.

Mrs. Hilton F. Major

—Pioneer letters of 1849-50 and early American costumes, 18 items.

Theodore Roosevelt

Camp #9

—Spanish-American war material, 697 items.

Mr. Robert Rowan

—2 Nineteenth century Mexican masks.

Science Division

Channel Island Material

Polyxenis anacapis, described by Dr. Pierce in "Rare Myriapod from Anacapa Island" in Bull. So. Calif. Academy of Sciences, Vol. XXXIX, May-Aug. 1940, pt. 2.

